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1989

### Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Summer adjunct program, 1989

New England School of Art and Design

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Summer

Adjunct

Program

1989

Summer

Division

THE  
NEW ENGLAND  
SCHOOL OF ART  
& DESIGN

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## Summer 1989 Highlights

The 1989 Summer Division begins with three one-month courses in computer graphics: *Basic AutoCAD*, *Introduction to Desktop Publishing* and *Computer Design & Illustration*. Held during the month of May, these courses compress into 4 weeks the same material, the same amount of class time and the same amount outside-of-class computer access as the 10-week versions. Please see page 24 for details.

Computer graphics courses continue to generate enormous interest and therefore we are offering multiple sections of *Introduction to Desktop Publishing*, *Computer Design & Illustration* and *Basic AutoCAD*, as well as single sections of *Introduction to Computer Graphics*, *Computer Animation/Advanced AutoCAD* and *Computer Graphics for Business*. We are also offering an introductory type-setting course. It is our hope that these extended offerings will not only accommodate a wider range of student schedules, but also help give NESA/D students the necessary competitive edge. See pages 21-23 for details.

This summer we are also offering a wider selection of courses from the Foundation Program for those students who wish to prepare for entry into the Day Programs, or for those who simply wish to test their interests. In most cases these courses are full equivalents of Day Program courses in terms of course content, credits and class hours. Equivalent courses include: *Drawing Foundations I*, *Drawing Foundations II*, *Representational Drawing*, *Life Drawing I*, *Painting Foundations I*, *Color: Principles & Techniques I*, *Basic Design I*, and *Pictorial Space I*. Please see page 6-9.

Graphic Design Department offerings include courses in both design and production, and, returning after an absence of several semesters, copywriting.

Illustration courses include *Writing & Illustrating Children's Books*, as well as courses in cartooning and airbrush.

For those students who wish to investigate careers in interior design, we are again offering *Introduction to Interior Design: Commercial* and *Introduction to Interior Design: Residential*. Additional courses available this semester include *Lighting*, *Retail Store Planning & Design*, *Trompe L'Oeil Finishes & Painted Objects*, *Color for Interior Design* and *Business Orientation and Professional Practice*. Both *History of Furniture I* and *History of Furniture II* will also be offered.

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# Information

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## General Information

### The Summer Division

The Summer Division consists of one ten-week semester which begins in June and extends into the first part of August. The Summer Division includes offerings of a beginning and introductory nature as well as selected courses from each of the Major Departments, thus providing students with an opportunity to explore their interests and prove their abilities. In addition, many students have used the Summer Division to better prepare themselves for Day Program Study. The Summer Division includes both day and evening classes. Most day classes meet from 9:00 a.m. to 12:00 noon or 1:00 p.m. to 4:00 p.m. while most evening classes are held between 6:00 p.m. and 9:00 p.m. Most courses meet once or twice per week and tuition charges typically range from \$282 to \$564 per course.

### 1989 Summer Division Calendar

Registration Period: April 3 – June 9  
Payment Deadline: May 31  
Classes Begin: June 5, 6, 7 and 8  
Classes End: August 9, 10, 14 and 15  
Please Note: The School will be closed on Monday, July 3 and Tuesday July 4 (Independence Day).

### 1989 May Intensives Calendar

Registration Period: April 3 – May 8  
Payment Deadline: May 1  
Classes Begin: May 8 and 9  
Classes End: June 1 and 5  
Please Note: The School will be closed on Monday, May 29 (Memorial Day).

### The Adjunct Programs

It is the purpose of the Adjunct Programs (Evening & Saturday and Summer Divisions) to make a selection of course offerings accessible to students who are unavailable for or unprepared for Day Program Study. Thus the Adjunct Programs include opportunities for beginners, for persons investigating new career directions, for students with previous art background, and for those with professional experience. Students in these programs are considered Adjunct Students, not Diploma Candidates, and are not eligible to earn a Diploma while enrolled as Adjunct Students.

Although the Adjunct Programs do not constitute a vocational program, they are closely allied with NESAD Diploma Programs (courses and faculty are generally drawn from Day Programs) and credits earned as an Adjunct Student may subsequently be transferred to the Diploma

Programs. Adjunct Students take Evening and Summer Division courses for credit, but credits earned may not be applied toward Requirements for Graduation until such time as the student has been accepted as a Diploma Candidate. Adjunct Students may apply to the Admissions Committee for recognition as Diploma Candidates and, if accepted, all credits earned as an Adjunct Student may be applied toward Requirements for Graduation. Please consult the current General Catalogue for details regarding both full and part-time Diploma Programs.

### The School

The New England School of Art & Design was founded in 1923 as New England School of Art and for over sixty years has provided educational opportunities for students seeking to enter the professional world of art and design. The School offers Diploma Programs in Graphic Design, Interior/Environmental Design, Fashion Illustration and Fine Arts. Located at 28 Newbury Street in Boston's Back Bay section, the School is in the heart of the city's art gallery and design studio center and is easily accessible from almost anywhere in the greater Boston area.

The New England School of Art & Design is a non-profit educational institution incorporated under Chapter 180 of the General Laws of the Commonwealth of Massachusetts and is recognized by the Internal Revenue Service as a tax exempt organization under section 501(c)(3) of the Internal Revenue Code.

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts, Department of Education.

The School is an Accredited Member, National Association of Trade and Technical Schools.

The Interior/Environmental Design Program of The New England School of Art & Design is accredited as a three year professional program by the Foundation for Interior Design Education Research (FIDER), a specialized accrediting body recognized by the Council on Post-Secondary Education and the U.S. Department of Education.

The New England School of Art & Design admits students of any race, color, sex, creed, national and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, color, sex, creed, national and ethnic origin in the administration of its educational policies, admissions policies, scholarships and loan programs, and other School administered programs.



### Course/Class Cancellation

The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will be made.

National and State holidays on which classes will not be held are listed under *Summer Division Calendar* above. In the case of cancellations due to instructor illness the School will attempt to notify students as far in advance as possible. Cancellations due to inclement weather will be announced on the following radio stations: WHDH, WBZ, WRKO, WEEI, WBCN. Cancelled classes will be made up within 30 days of the scheduled end of the semester.

### Changes

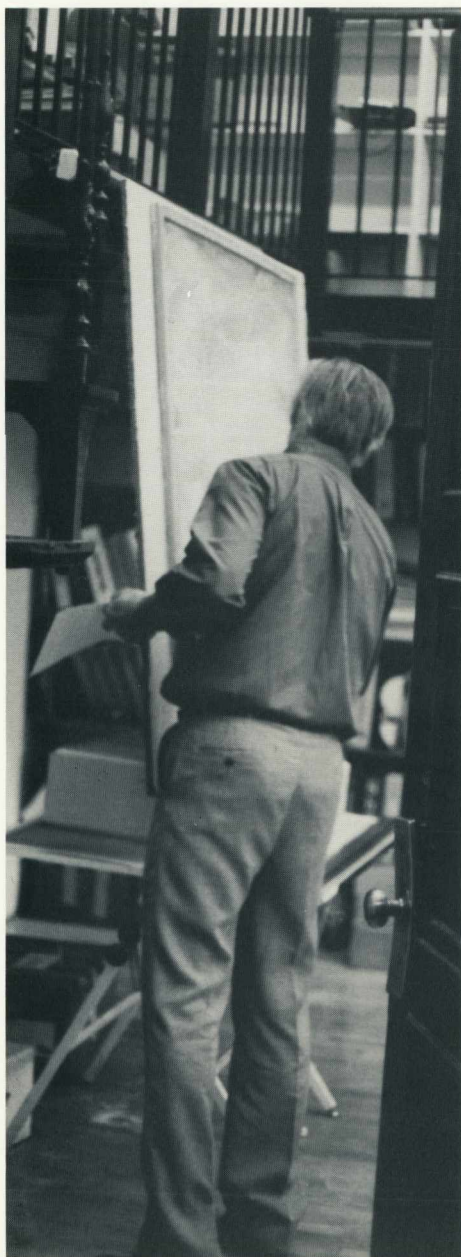
This catalogue does not constitute a contractual agreement. The New England School of Art & Design reserves the right, with the approval of the Commonwealth of Massachusetts, Department of Education, to change any program, department, course, policy and the personnel of the faculty at its discretion. The School has no responsibility for loss or damage to student work, supplies or other personal property.



## Registration Information

### Eligibility

Candidates for admission must be high school graduates or possess the equivalent of a high school education. Exceptions to this rule may be made for applicants of unusual motivation or ability at the discretion of the Admissions Committee.



### Application

All persons applying for Admission to the Evening & Saturday or Summer Divisions are required to complete an Adjunct Program Application Form (included in this catalogue) and submit it to the School for each semester of enrollment. There is no application fee for the Adjunct Programs.

### Interview

All persons making initial application to the Adjunct Programs are required to schedule an interview with a member of the Admissions Committee. Previously enrolled students in good standing are not required to schedule an interview. Please call the School at 536-0383 for an appointment. The primary purpose of the interview is to make sure that a particular course is appropriate for the specific needs and backgrounds of individual applicants. Thus during the interview the applicant will be given the opportunity to explain his/her goals and objectives and the Admissions Officer will attempt to clarify the content and format of the courses being considered by the applicant. Where indicated in the course descriptions, a portfolio of original artwork relevant to the course or courses for which application has been made must be presented at the time of the interview. No portfolio is required unless so indicated in the course description.

### Acceptance

Adjunct Program applicants will be accepted in a course or courses following: 1) Completion of the *Application* and *Interview* requirements specified above, and 2) Notification of acceptance by an Admissions Officer, usually at the time of the interview. Previously enrolled students in good standing are automatically accepted for subsequent Adjunct Program semesters.

### Registration/Registration Fee

Accepted applicants wishing to register for courses in the Adjunct Programs are required to submit a completed Adjunct Program Registration Form together with the \$20 Registration Fee for each semester of enrollment. Newly accepted Adjunct Program applicants will receive a Registration Form following notification of acceptance. Previously enrolled students in good standing will receive a Registration Form following submission of the Application Form.

The Registration Fee is payable each semester at the time of registration and students will not be registered for courses until such time as the Registration Form has been submitted and the Registration Fee paid. The Registration Fee is in addition to tuition charges, but is refundable at any time prior to matriculation. Following matriculation it is not refundable.

Students may register for courses any time within 60 days of the beginning date of classes. Registrations may be accepted during the first week of each semester for those courses not already filled.

### Enrollment/Enrollment Contract

Accepted Adjunct Program students will be enrolled in a course or courses following: 1) Completion of the *Registration* procedures specified above, and 2) Submission to the School of a signed Adjunct Program Enrollment Contract.

All Adjunct Program students will receive a copy of the Adjunct Program Enrollment Contract at the time of acceptance, prior to paying any tuition or fees. The Enrollment Contract specifies in detail all terms, conditions, requirements and charges involved in enrollment in the Adjunct Programs of The New England School of Art & Design. All students (joined by parent or guardian if they are not of legal age) are required to read and sign the Adjunct Program Enrollment Contract prior to matriculation.

### Matriculation

Students who attend any class or classes are considered to have matriculated. Students may not attend classes until they have completed the procedures outlined above under *Application*, *Registration* and *Enrollment*, and until they have paid all tuition and fees due for the semester.



## Academic Policies

### Credits

In the case of studio courses a credit is defined as a total of 30 clock hours of class time. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code. In the case of academic courses (i.e. those with the letter 'A' following the course code) a credit is defined as a total of 15 clock hours of class time.

### Grades

Students will receive a transcript of grades following the completion of each semester of the Evening & Saturday or Summer Divisions. Grades issued are as follows: A (Outstanding), B (Above Average), C (Average), D (Poor), F (Failure).

W (Withdrew), WF (Withdrew Failing), INC (Incomplete). Letter grades of A, B, C, D, and F carry numerical values of 4, 3, 2, 1 and 0 respectively. A '+' notation will add 0.3 to the numerical value of a letter grade (e.g. B+ equals 3.3) and a '-' notation will similarly subtract 0.3 (e.g. B- equals 2.7). Students withdrawing from a course or courses within the first 50% of a semester will receive a grade of W (Withdrew). Students withdrawing from a course or courses after 50% of a semester may receive a grade of W or WF (Withdrew Failing) depending on the student's standing at the time of withdrawal. In cases where a student is unable to complete course requirements on time due to illness or emergency, a grade of INC (Incomplete) may be issued. All incompletes must be made up within 30 days of the last scheduled class.



### Attendance

Attendance is the student's responsibility and will be considered a factor in determining final standing. Students with three or more absences from any one course in a single semester may be placed on Probation and students with five or more absences from any one course in a single semester will automatically be considered to have failed the course in question. Since this policy represents the absolute minimum acceptable attendance standard and since it often falls short of what is realistically appropriate for a particular course, individual instructors are permitted to apply more stringent attendance requirements to their individual courses, provided they have so notified their students and the Administration in advance. Students arriving one half hour or more after the scheduled beginning of a class will be marked absent.

### Student Responsibility

Students are responsible for their own progress through the School and will be held responsible for completing course, departmental and School requirements, and for monitoring their own progress toward completion of such requirements. In addition, all students are responsible for knowing and adhering to currently published requirements, regulations and policies. On request students may obtain information and counsel relative to their progress and status from faculty, Departmental Chairpersons, or members of the Administration.



## Financial Information

### Tuition

Tuition charges for individual courses are specified in the course descriptions and are based on the following rates: Studio courses: \$282 per credit. Academic courses: \$212 per credit. All courses are studio courses unless otherwise indicated by the letter 'A' (academic) following the course code.

### Payment/Payment Deadline

Tuition and fees for a semester are due on or before the Payment Deadline of the semester for which the student is enrolling. Please make all payments in the form of *check or money order*, payable to: The New England School of Art & Design. VISA and Mastercard are also acceptable forms of payment. *No student will be permitted to attend classes until tuition and fees have been paid in full.*

The Payment Deadline for the 1989 Summer Division is May 31, 1989. (Payment for the May Intensives is due May 1.) Students who fail to make full payment on or before this date will be subject to a \$20 Late Payment Charge. Students accepted after the Payment Deadline will be exempted from this provision, but in any event will be required to pay all tuition and fees prior to the first class meeting.

### Supplies

Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are \$80 per course. Actual amounts will vary widely according to the course or courses taken, student use and maintenance. The School maintains a small store where art supplies and books commonly used in course assignments may be purchased at a cost which is generally 20% below that of retail art supply stores.

## Cancellation

Students may cancel their application, registration or enrollment at any time prior to matriculation (i.e. attendance at any class or classes). Students wishing to cancel must notify the School in writing by Certified Mail of such cancellation. Cancellation will be dated on the day such notice of cancellation is mailed. Students who fail to attend any classes within 15 days of the beginning date of the semester for which they have applied, registered or enrolled will be assumed to have cancelled as of the day immediately preceding the beginning date of the semester. *Notice of cancellation must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, MA 02116.*

### Withdrawal

Matriculated students (i.e. students who have attended any class or classes) may withdraw from any program or course at any time following matriculation. Students wishing to withdraw must notify the School in writing by Certified Mail of such withdrawal. Withdrawal will be dated from the last day of actual attendance by the student. Matriculated students who fail to attend any classes for 15 consecutive school days during a semester, and who fail to notify the School in writing of withdrawal, will be assumed to have withdrawn as of the last day of actual attendance and will be subject to a penalty charge of \$25.00. *Notice of withdrawal must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, MA 02116.*

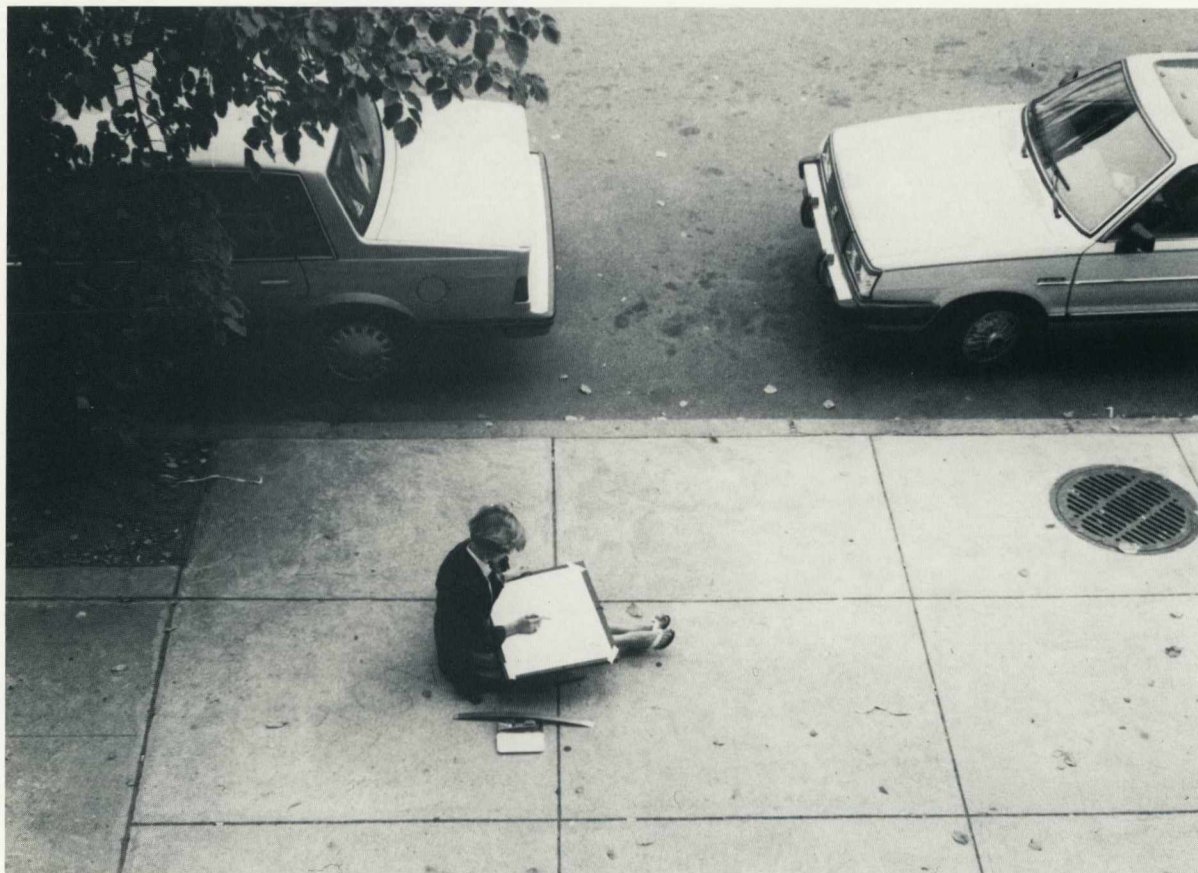
## Refunds

Students cancelling or withdrawing will receive refunds of tuition and fees according to the following schedule within 30 days of the receipt of notice of cancellation or withdrawal. Refunds for students withdrawing following matriculation will be calculated on a semester basis (15 weeks of classes for Day Programs; 10 weeks for Adjunct Programs) and attendance time will be computed from the beginning of the semester until the last day of actual attendance by the student.

**Registration Fee:** The Registration Fee is refundable at any time prior to matriculation. Following matriculation it is not refundable.

### Tuition:

- 1) If cancellation occurs within 3 days of signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, all tuition monies paid will be refunded.
- 2) If cancellation occurs more than 3 days after signing the Enrollment Contract and making an initial tuition payment, but prior to matriculation, the School will retain 5% of the semester tuition or \$100, whichever is less.
- 3) If withdrawal occurs during the first week of classes the School will retain 10% of the semester tuition.
- 4) If withdrawal occurs after the first week of classes, but within the first 25% of the semester, the School will retain 30% of the semester tuition.
- 5) If withdrawal occurs after 25% of the semester, but within the first 50% of the semester, the School will retain 55% of the semester tuition.
- 6) If withdrawal occurs after the first 50% of the semester there will be no refunds.




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## Summer 1989

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## Course Listings

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### Foundation & Fine Arts

Drawing Foundations I:  
Observational Drawing  
Drawing Foundations II:  
Drawing Systems  
Representational Drawing  
Life Drawing I  
Painting Foundations I  
Color I: Principles  
& Techniques  
Basic Design I:  
Visualization & Process  
Pictorial Space I:  
Perspective  
Pastel Drawing  
The Portrait  
Life Drawing: Concepts  
History of 19th Century Art

### Graphic Design

Introduction to  
Graphic Design  
Reprographics  
Typography for the Designer  
Rendering with Markers  
Basic Graphic Design  
Production Techniques  
Publication Design  
Advertising Copywriting

### Illustration

Illustration I  
Cartooning  
Illustration for Publication  
Introduction to  
Fashion Illustration  
Writing & Illustrating  
Children's Books  
Illustration Studio  
Introduction to Airbrush  
Intermediate Airbrush

### Interior Design

Introduction to Interior  
Design: Commercial  
Introduction to Interior  
Design: Residential  
Lighting: Theory,  
Application & Design I  
Store Planning  
& Design  
Contract Drafting I: Basic  
Contract Drafting II:  
Intermediate  
Architectural Rendering I:  
Freehand Drawing  
Trompe l'Oeil Finishes  
& Painted Objects  
Visual Merchandising  
Color for Interior Design  
Materials for the  
Interior Designer I  
Business Orientation  
& Professional Practice  
History of Furniture I  
History of Furniture II

### Computer Graphics

Introduction to  
Computer Graphics  
Computer Design  
& Illustration  
Basic AutoCAD  
Introduction to  
Desktop Publishing  
Introduction to  
Computerized Typesetting  
Computer Animation  
Computer Graphics  
for Business

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### May Intensives

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Basic AutoCAD  
Introduction to  
Desktop Publishing  
Computer Design  
& Illustration

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# Foundation

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# Fine Arts

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## Drawing Foundations I: Observational Drawing

**Audrey Goldstein** BFA Tufts University /  
School of the Museum of Fine Arts

**Gabrielle Barzaghi** School of the Museum  
of Fine Arts

This is a basic drawing course which will focus on the process of drawing from an observed situation—that is, making drawings of something that is seen, be it an object, a still-life or an environment. This course will approach drawing from a point of view which will emphasize accurately recording that which is observed and will introduce students to the concepts and procedures necessary for generating such drawings. Assignments and exercises will be aimed at developing three basic abilities: 1) Perceptual acuity—the ability to see accurately. 2) Motor control skills—the ability to get the hand (with the pencil) to go where you want it to. 3) Tool use and handling—the ability to use drawing tools proficiently and comfortably. The development and coordination of these three basic abilities will enable the student to generate drawings that correspond accurately with the observed world. That is the primary objective of the course. *Please be prepared to purchase specific supplies at the first class meeting.*

**SB02** 2 credits \$564 tuition

Two 3 hr. meetings per week for 10 weeks

**Section A:** Goldstein

Monday and Wednesday 1:00 to 4:00 p.m.  
June 5 through August 14

**Section B:** Barzaghi

Monday and Wednesday 6:00 to 9:00 p.m.  
June 5 through August 14

## Drawing Foundations II: Drawing Systems

**Linda Brown** MAE, Rhode Island School  
of Design / Diploma, School of the Museum  
of Fine Arts

This basic drawing course will focus on the various systems, methods and techniques which can be used to convey form and spatial information on a two-dimensional surface. The course will approach drawing from a point of view which emphasizes accurately conveying information about the form of an object and the spatial relationships of one object to another, and will explore the variety of languages or systems which the artist may choose from to convey this kind of information. For example, a cross-contour system of lines can be used to describe the surface of an object, or the same object can be subjected to a light source and its form expressed in terms of light and shadow (chiaroscuro). Yet another possible approach would be to convey the form of an object as a function of uniform steps in space (topographical). This course will introduce students to these and other drawing systems and through assigned problems will develop a familiarity with each. In addition the course will present specific techniques such as cross-hatching, pointillism, and line-weight control which can be used within the drawing systems being studied. By learning to understand the various drawing systems and the particular aspects of form and space which they emphasize, the student will be better prepared to choose a system appropriate to the desired results.

**SB04** 2 credits \$564 tuition

Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 6:00 to 9:00 p.m.  
June 6 through August 15

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morning

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afternoon

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evening

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## Representational Drawing

**Linda Brown** MAE, Rhode Island School of Design / Diploma, School of the Museum of Fine Arts

This course is a continuation of *Drawing Foundations I: Observational Drawing*. While the course is a basic drawing course, the aim is to establish proficiency in the skills involved in representational drawing and a corresponding refinement in the use of drawing materials. Attention will be given to strong resolution of problems and the quality of 'finish' in drawings. In addition the issues of interpretations and expressions within a representational context will be introduced. Materials to be used will include various artist's pencils, drawing pens and ink, and pastels. *Prerequisite: Completion of Drawing Foundations I: Observational Drawing (B02) or a portfolio demonstrating ability in equivalent basic drawing skills.*

**SB05** 2 credits \$564 tuition  
Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 1:00 to 4:00 p.m.  
June 6 through August 15

## Life Drawing I

**Audrey Goldstein** BFA, Tufts University / School of the Museum of Fine Arts

An introductory course in drawing the human figure which will develop the student's understanding of form through observation of the life model and the use of basic drawing skills. The course will emphasize learning to judge proportions accurately, to see and convey gestural movement, and to understand the influence of the skeletal and muscular anatomical systems on surface form. Study of master drawings will aid the student in the selection and practice of methods appropriate to figure drawing, from precise and expressive line to solid

volumetric renderings. *Artistic Anatomy* by Paul Richer is the required text for the course. Materials to be used include charcoal, pencils, ink and conte crayon. Please bring a 18"x 24" rough newsprint pad and charcoal pencil to the first class meeting. *Prior drawing experience or instructor approval is required for entry to this course.*

**SB07** 2 credits \$564 tuition  
Two 3 hr. meetings per week for 10 weeks  
Monday and Wednesday 9:00 to Noon  
June 5 through August 14



## Painting Foundations I

**Harry Bartnick** MFA, Syracuse University / BFA, Tyler School of Art

This is a basic painting course which will introduce students to the basic materials and procedures necessary for acrylic and oil painting. Through a series of direct in-class paintings and outside problems we will study numerous technical and conceptual issues involving abstraction and realism. The goal is to become aware and open to the creative potential and plastic properties of paint. Although it is not required, it is suggested that students have some prior experience in drawing and/or two-dimensional design. The course will include slide presentations, class discussions, technical demonstrations, and critiques.

**SB22** 1.5 credits \$423 tuition  
Two 3 hr. meeting per week for 8 weeks  
Monday and Thursday 9:00 to Noon  
June 5 through July 31

Monday	Tuesday	Wednesday	Thursday
Life Drawing I Painting Foundations I	Basic Design I	Life Drawing I	Basic Design I Painting Foundations I
Drawing Foundations I (A) Color I	Representational Drawing	Drawing Foundations I (A) Pastel Drawing	Representational Drawing Color I
Drawing Foundations I (B) Life Drawing Concepts	Drawing Foundations II Pict. Space I: Perspective	Drawing Foundations I (B) The Portrait	Drawing Foundations II Pict. Space I: Perspective History of 19th Century Art



## Color: Principles & Techniques I

**Harry Bartnick** MFA, Syracuse University /  
BFA, Tyler School of Art

The study of color is supportive of all other studio disciplines and is a vital prerequisite to any other visual medium. We will approach the study of color through the medium of paint. In this way the student can create and modify the range of hue, value and color strength, and apply this experience directly to any other color medium. For this reason a large segment of this color course is given to mastering color/paint mixing and paint application. Other areas of study include: color 'chords' based on the geometry of the color circle; mixing near grey tones from complements; harmony of analogous colors; color gradation; temperature contrast as a means of suggesting space, light and shadow; the effect which context has on color perception. The student's response through outside homework is of primary importance and will be reviewed in terms of the degree of comprehension and involvement, as well as excellence in craft and presentation.

**SB30** 1.5 credits \$423 tuition

Two 3 hr. meeting per week for 8 weeks  
Monday and Thursday 1:00 to 4:00 p.m.  
June 5 through July 31

## Basic Design I: Visualization & Process

**Jennifer Moses** MFA, Indiana University /  
BFA, Temple University

This course emphasizes two-dimensional relationships of form, pattern and value. The course is based on accumulative skill and knowledge beginning with paper collage and proceeding to paint on paper. The beginning of the course will attempt to isolate specific concepts. As the course proceeds the application of concepts, individual points of view, and the history of design principles will be explored. This course includes class discussions, slide presentations and group critiques.

**SB34** 2 credits \$564 tuition

Two 3 hr. meetings per week for 10 weeks  
Tuesday and Thursday 9:00 to Noon  
June 6 through August 15

## Pictorial Space I: Perspective

**Instructor to be announced**

This course will introduce the principles and practices of perspective and explore the relationship that these concepts have to the development of images from imagination, observation and plans. Subjects covered will include: one and two point systems; grids; compound forms; ellipses; cylindrical volumes; shadow projections. Both freehand and mechanical processes will be covered in the development of images where the student's primary concern is the effective control of the illusion of space. *Perspective Drawing Workbook* by Charles A. O'Connor Jr. will be used as the primary text.

**SB40** 2 credits \$564 tuition

Two 3 hr. meeting per week for 10 weeks  
Tuesday and Thursday 6:00 to 9:00 p.m.  
June 6 through August 15

## Pastel Drawing

**Gabrielle Barzaghi** School of the Museum  
of Fine Arts

This intermediate level drawing course will introduce the student to the medium of chalk pastel. A variety of techniques will be explored including drawing over ink or watercolor wash with the pastels. Students will experiment with different types of paper, such as toned and colored charcoal paper, and with surface texture and color. As always, composition will be a major focus. Subject matter will include still-life set-ups and landscape drawing (from sketches done outside of class). Students are expected to be self-motivated and *prior drawing experience is required*. Advanced students are encouraged to take this course and will find it challenging. Materials to be used include high-quality chalk pastels, ink, watercolor, and a variety of pencils.

**SF09** 1 credit \$264 tuition

Ten 3 hour meetings  
Wednesday 2:00 to 5:00 p.m.  
June 7 through August 9





## The Portrait

### Instructor to be announced

The portrait has long been a universal and powerful means of expression in the visual arts. While techniques of portrait painting have changed over time, the impact and the sense of immediacy created by the portrait image remain as powerful as ever. Beginning with a thorough study of skeletal and muscular anatomy of the face and upper torso, the class will progress to drawing and painting directly from life. Students will be encouraged to develop their own personal vision while carefully developing technical skills. A critical examination of the work of masters from the past to the present will be an ongoing part of this course. Materials to be used will include pencils, pastels and acrylic paints. Watercolors and oil paints are optional. *Some prior drawing experience is required for entry to this course.*

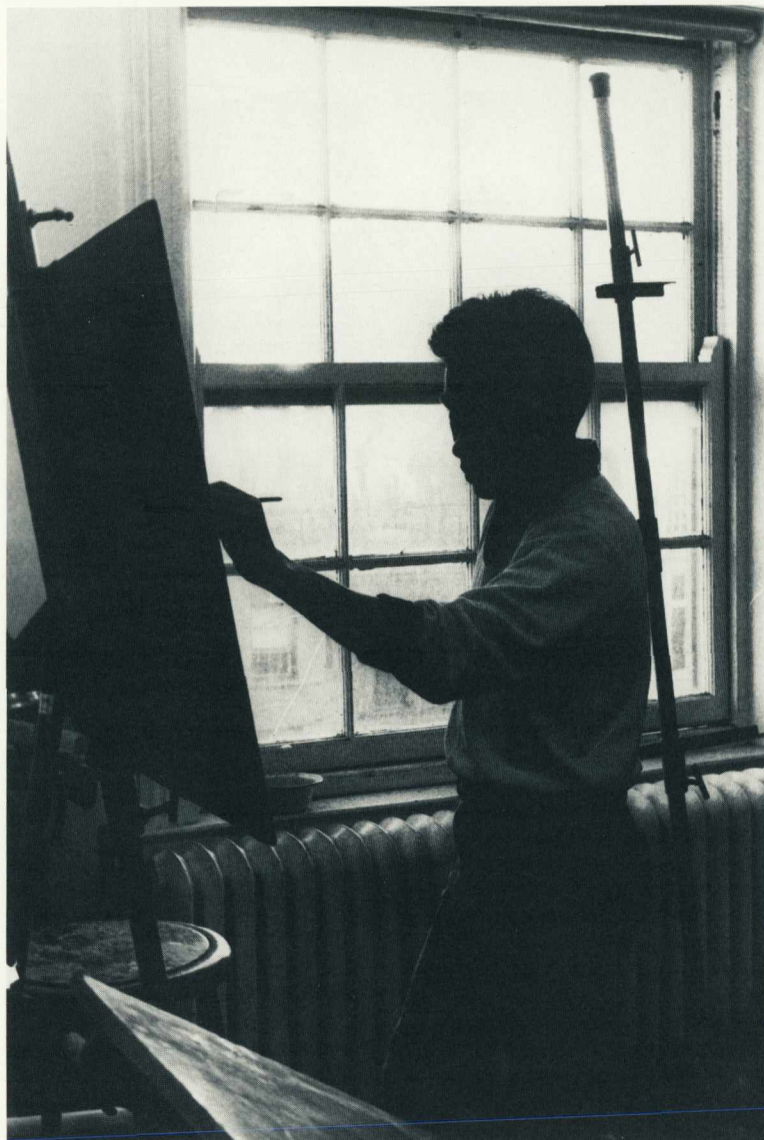
**SF32** 1 credit \$264 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 7 through August 9

## Life Drawing: Concepts

**Jennifer Moses** MFA, Indiana University /  
BFA, Temple University

An introductory/intermediate course in drawing the human figure which seeks to develop in the student an understanding of form through observation of the life model and the use of basic drawing skills. Working from the model, the class will explore such basics as gesture, anatomy and surface planes; proportions and foreshortening; positive/negative space and shape relationships; composition and picture design. Media to be used include charcoal and pencil with the option to explore other media as the student or class progresses. In addition to drawing each session, there will be demonstrations, reviews of master drawings, individual and group critiques, and much individual attention. *Some prior drawing experience is required for entry to this course.*

**SF64** 1 credit \$282 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 5 through August 14



## History of 19th Century Art

**Charles Giuliano** MA, Boston University /  
AB, Brandeis University

An introduction to the significant movements and artists in 19th century European and American art history. The course will consider the movements of Neoclassicism, Romanticism, Realism, Impressionism and Post-Impressionism in painting, architecture and sculpture from 1785 to

1900. Emphasis will be on painting and painters from Jacques Louis David to the early works of Pablo Picasso. Architecture and sculpture lectures will focus on American contributions. The course will rely heavily on slide lectures.

**SF88A** 1.5 credits \$318 tuition  
Ten 2¼ hour meetings  
Thursday 6:00 to 8:15 p.m.  
June 8 through August 10



# Graphic Design

## Introduction to Graphic Design

**James Aromaa** James Aromaa Design  
& Advertising / BFA, Massachusetts  
College of Art

This course is designed to offer students a broad overview of the various aspects of the graphic design field and the work of the professional graphic designer. The class will explore basic concepts, design processes, and techniques of graphic design through a series of lectures, design problems, and discussions. Included will be introductions to typography, layout design, mechanicals and printing processes. Design assignments will be structured to suit the student's level of experience and areas of interest. The basic goal of this course is to provide the student with a background sufficient to allow him or her to make an intelligent, informed decision about whether or not to pursue graphic design as a career. Those students interested more specifically in production processes (as opposed to design) should see *Basic Graphic Design Production Techniques (G42)* elsewhere in this catalogue.

**SG02** 1 credit \$282 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
June 6 through August 15

## Reprographics

**Christine Hardiman** Free-lance Graphic  
Designer / The New England School  
of Art & Design

This course involves the study and practice of a wide range of graphic art processes used in preparing original artwork such as drawings, designs and photographs for reproduction and printing. A major emphasis will be placed on learning to operate and control the photostat camera using a variety of image-receiving materials such as negative and positive films

and papers. The course will also include an in-depth introduction to the halftone through exercises with several types of contact screens including elliptical dot, line and mezzotint. Proofing systems such as 3M color-key and chromatec color transfers will also be used throughout the course, thus providing the student with valuable practical skills.

**SG04** 1 credit \$282 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 6:00 to 9:00 p.m.  
June 6 through August 15

**Section B:** Wednesday 1:00 to 4:00 p.m.  
June 7 through August 9

## Typography for the Designer

**James Aromaa** James Aromaa Design  
& Advertising / BFA, Massachusetts  
College of Art

Recommended for designers and others who work with type, this course will take students from the basics of typography through to typographic design while emphasizing practical applications. Type terminology, typeface classification, copy-fitting, preparing copy for the typesetter, and current typesetting trends are major topics which will be covered. Students will learn to match type styles and formats to specific jobs and will develop an awareness of the various options which are available. In addition, the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typesetter. Examples of type use from current design and advertising sources will be examined and critiqued in terms of type effectiveness.

**SG10** 1 credit \$282 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 8 through August 10

## Monday

afternoon

evening

Advertising Copywriting  
Rendering with Markers



## Rendering with Markers

**Jon Pieslak** Graphic Designer, Nason Design / New England School of Art / Art Institute of Boston

This course offers basic instruction in the proper use and technique of rendering with black and white and colored felt-tip markers as applied strictly to advertising layout and design. The objective of this course is to instruct students in how to quickly and effectively render illustration, photography and lettering for layouts and comprehensives. Recommended for students with basic knowledge of drawing, perspective and color.

**SG36** 1 credit \$282 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 5 through August 14

## Basic Graphic Design Production Techniques

**Christine Hardiman** Free-lance Graphic Designer / The New England School of Art & Design

An introduction to the methods, tools and techniques used by the Graphic Designer to bring artwork to final printed form. The course will develop a basic understanding of offset printing, paste-ups, typography, papers, inks, etc. as they relate to the preparation of artwork for printing and reproduction. It is the objective of the

course to expose students to the enormous range of possibilities available to the Graphic Designer and to help them to understand the necessary limitations imposed by the processes used. Since this course will emphasize production processes as opposed to aesthetics, no previous design background is required.

**SG42** 1 credit \$282 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 1:00 to 4:00 p.m.  
June 6 through August 15

**Section B:** Wednesday 6:00 to 9:00 p.m.  
June 7 through August 9

### Tuesday

Basic Production Tech. (A)

Intro. to Graphic Design  
Reprographics (A)

### Wednesday

Reprographics (B)  
Publication Design

Basic Production Tech. (B)

### Thursday

Typography for the Designer



## Publication Design

**Stephen Lyons** Senior Designer, Ligature /  
BFA, Virginia Commonwealth University

This course is designed to give graphic designers and others who have a basic knowledge of typography and production an opportunity to explore the special problems and challenges of publication design. Page layout, typography, and format and style for trade and educational books will be examined. Major areas of study will include: the use of grids; typography and type formats; elements of typical book formats (contents, departments, features, editorials, etc.); design elements (borders, rules, color, use of white space, photography and illustration, etc.). As a final project each student will redesign an existing publication. *Since this course assumes a working knowledge of typography and production processes, students should have prior background or experience in these areas.*

**SG45** 1 credit \$282 tuition  
Ten 3 hour meetings  
Wednesday 1:00 to 4:00 p.m.  
June 7 through August 9

## Advertising Copywriting

**Gary Davis** Free-lance Copywriter /  
MA, University of Illinois / BA, Indiana  
University of Pennsylvania

The objective of this course is to develop sound commercial writing skills. Through lectures, one-on-one consultation with the instructor, in-class critique sessions, and extensive practical exercises, students will learn to think — and write — like a copywriter. With the instructor acting as Creative Director, students will develop a professionally viable advertising campaign — from headline to tag line — in print, broadcast, outdoor, and direct response for the consumer market. Periodic visits by agency copywriters will provide additional perspective. The course will also touch on the evolution of the copywriting art from earliest times to the present day.

**SG94A** 2 credits \$424 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 5 through August 14



# Illustration

## Cartooning

**David Omar White** Author/Illustrator/  
Cartoonist

This course will explore many elements of cartooning including character development and drawing; basic figure animation; the anatomy of a joke; caricature and distortion. Students will learn by studying and analyzing the work of cartoonists past and present and by creating their own cartoons. Each week the class will focus on a particular type of cartoon such as: caricature; animated cartoons; political cartoons; one and multi-paneled gag cartoons; and distortion for non-humorous purposes such as adventure cartoons and illustration. There will be weekly lectures, discussions and assignments based on each of the cartoon types. *A portfolio demonstrating basic drawing ability is required for entry to this course.*

**SG22** 1 credit \$282 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 5 through August 14

## Illustration for Publications

**Bonnie Dann** Free-lance Illustrator /  
BFA, Carnegie-Mellon University

This course is designed for students considering a career in illustration. Emphasis will be placed on simulating the working process of professional illustrators. The class will concentrate on editorial and publishing assignments and will carry each project through from receipt of manuscript to the production stage. Particular emphasis will be placed on developing the ability to create powerful, effective illustration within a set of guidelines and restrictions. For most assignments, the student will receive a manuscript, a layout, and color restrictions. In a few instances, the student will develop or discover his/her own story on a given subject, and experience illustration from a

more journalistic approach. Students will be expected to shoot their own 35mm photographs to use as reference. In addition to regular classroom critiques, there will be discussions regarding production methods and techniques and problem-solving techniques. The goal of this course is to produce work suitable for a professional portfolio. *A small (5 to 10 pieces) portfolio demonstrating prior drawing experience is required for entry to this course.*

**SG24** 1 credit \$282 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 8 through August 10

## Illustration I

**Bonnie Dann** Free-lance Illustrator /  
BFA, Carnegie-Mellon University

In this course students will learn to work in a variety of media used in professional illustration. The markets available to the illustrator and what media are appropriate for a specific market will be discussed. The course will concentrate on developing the ability to draw real objects and real people, often from a client's specifications. Illustrating from a manuscript or from a layout will also be included. Several free projects will be included in the course, but the primary emphasis will be learning the skills necessary for meeting a client's specific illustration needs. *A portfolio demonstrating basic drawing ability is required for entry to this course.*

**SG26** 1 credit \$282 tuition  
Ten 3 hour meetings  
Tuesday 1:00 to 4:00 p.m.  
June 6 through August 15



## Introduction to Fashion Illustration

**Judith Tufts** Free-lance Fashion Illustrator / BFA, Massachusetts College of Art

Designed for those who wish to explore the field of fashion drawing, this course will emphasize the development of drawing skills as they relate to the special requirements of the field. Particular attention will be paid to developing a practical, working knowledge of the human figure—its proportions, typical poses and techniques for illustrating them. Exercises in fabric rendering will explore techniques for rendering textures (e.g. cotton, wool, leather, velvet, fur, etc.) and patterns (e.g. stripes, floral prints, plaids, paisley, etc.). Where appropriate, illustration techniques for fashion related products and accessories such as handbags, jewelry, shoes and cosmetics will also be dealt with. The course will consider both male and female figures and most beginning work will be done in black and white. Basic materials needed are a layout pad (12" x 16" or larger), 2B and 4H pencils, erasers and a ruler. *A portfolio demonstrating drawing background and ability is required for this course.*

**SI10** 1 credit \$282 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 7 through August 9



## Writing & Illustrating Children's Books

**David Omar White** Author/Illustrator/ Cartoonist

The goal of this course is to teach writers/illustrators how to produce a "dummy" (mock-up) of a children's book suitable for presentation to a publisher. Through lecture, discussion and demonstration students will study the history of children's books and will examine the structure and process involved in producing them. Each student will be encouraged to write a

story and produce one finished illustration for that story during the course of the semester. It is not required that applicants to this course have both writing and illustrating experience; however, it is strongly suggested that they have at least one of those skills.

**SG31** 1 credit \$282 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 7 through August 9

	Monday	Tuesday	Wednesday
afternoon		Intro. to Airbrush (A) Illustration I	
evening	Cartooning	Intro. to Airbrush (B)	Illustrating Children's Books Illustration Studio



## Illustration Studio

**Dorothea Sierra** Graphic Illustrator /  
MFA, BFA, Syracuse University

The goal of this course is to provide the student with the opportunity to explore and develop areas of interest personally and/or professionally. Areas to be explored include illustrating for: Book Publishing – individual poems and stories, openers and covers; Music – within a particular style or ethnic view; Humor – a personal application of the individual's sense of humor; Editorials – political and social commentary; Posters – researched environmental causes. Assignments will be geared within a framework of reference that provides the individual with growth and expression. Creative solutions will involve research, problem solving, interpretive color palette, period and style reference, pattern development, and a working process that leads to a professional result. Presentation, verbal and visual, will be emphasized as well as the development of a personal image. *A small (5 to 10 pieces) portfolio demonstrating prior drawing/illustration experience is required for entry to this course.*

**SG32** 1 credit \$282 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 7 through August 9

## Introduction to Airbrush

**Ted Fillios** Free-lance Airbrush Artist

The airbrush is a tool that permits the artist to render subtle tonal gradations which are extremely difficult to achieve

through any other process. Applications include illustration, photo-retouching, architectural rendering, fine art, toys, textile design and ceramics. This course will include airbrush rendering in both transparent and opaque media, freehand and stencil (frisket) techniques, and the cleaning, maintenance and repair of the airbrush. The class will advance from basic exercises to complex illustration techniques. The School will provide the necessary compressor unit and hoses, but students are responsible for supplying their individual airbrushes. A list of additional materials will be supplied at the first class meeting and students will also be responsible for these materials.

**SG82** 1 credit \$282 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 1:00 to 4:00 p.m.  
June 6 through August 15

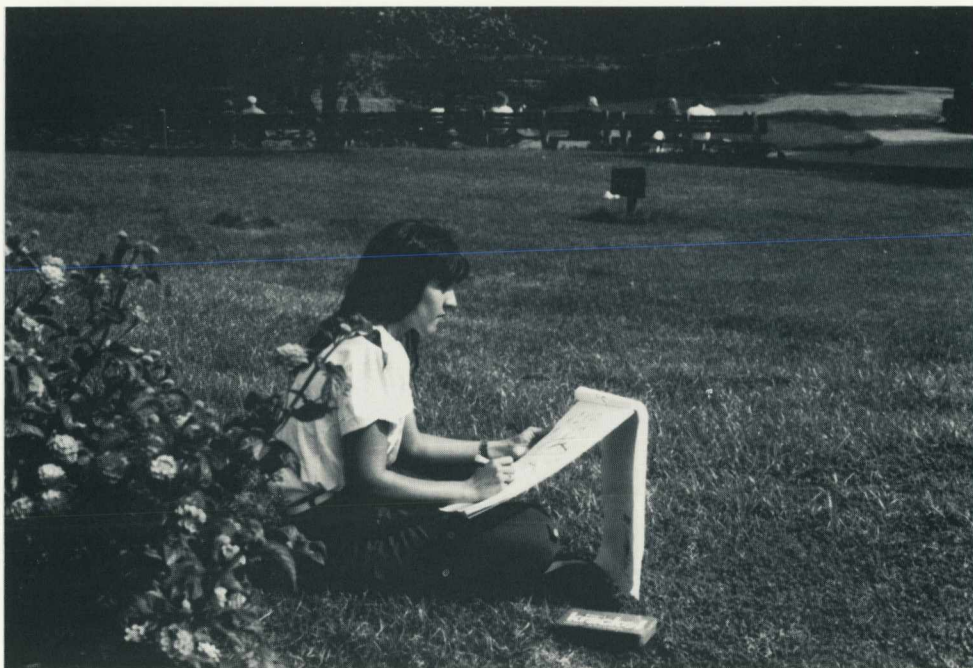
**Section B:** Tuesday 6:00 to 9:00 p.m.  
June 6 through August 15

## Intermediate Airbrush Illustration

**Ted Fillios** Free-lance Airbrush Artist

This course will concentrate on developing the skills and techniques necessary to produce complex airbrush renderings. A working knowledge of the airbrush, including the use of frisket, raised mask and freehand manipulation is required for entry to this course. Based on previous experience with the airbrush, students will create projects that broaden their range of skills in a specific application of the airbrush (i.e. illustration, photo-retouching, fabric painting, etc.). The techniques needed to complete these projects will be taught step-by-step on an individual basis. Mixing media in airbrush rendering, as well as the variety of materials available for the airbrush will also be explored. *Prerequisite: Introduction to Airbrush (G82) or equivalent experience.*

**SG83** 1 credit \$282 tuition  
Ten 3 hour meetings  
Thursday 1:00 to 4:00 p.m.  
June 9 through August 10



## Thursday

Intermediate Airbrush

Illustration for Publications



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# Interior

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# Environmental

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# Design

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## **Introduction to Interior Design: Commercial**

**Yolanda Pena** Senior Designer and Account Manager, Griswold Heckel & Kelly / The New England School of Art & Design

An intensive introduction to the profession of Interior Design, with emphasis on contract/commercial work, which seeks to encourage creative thinking about the functional and aesthetic aspects of commercial interior spaces. Classes will focus on active, participatory discussion of student work. Through a series of lectures, discussions and problems, students will learn the use and application of the creative process and the basic principles of design. Problems presented to the class will include the redesign of an existing space for a function other than its current one, and the overall design of a complete space, including concept, space planning, color, furniture and fixtures. Part of the goal of the course is to teach students to overcome their subjective assumptions and preconceptions, to lead them to plan space effectively and functionally. Throughout the course students will be encouraged to approach problems as would the professional designer.

**SE10** 1 credit \$282 tuition  
Ten 3 hour meetings  
Monday 5:30 to 8:30 p.m.  
June 5 through August 14

## **Introduction to Interior Design: Residential**

**Michael Valvo** Michael Valvo Design / The New England School of Art & Design

An introduction to the profession of Interior Design with emphasis on residential design and decoration. Through a series of lectures, discussions and assignments students will learn the use and application of the creative process and basic principles of design as they relate to current trends in residential design. The course will consider the analysis of client needs; the designer-client relationship; function, style, color; lighting; space planning; furniture and materials; as well as methods of presentation. Students will be responsible for two design projects: the conversion of an existing space for a use other than its current one, and the design of a complete space. Part of the goal of this course is to teach students to overcome their subjective assumptions and preconceptions, to teach them to plan residential spaces creatively and effectively.

**SE11** 1 credit \$282 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 7 through August 9

## Lighting: Theory, Application & Design I

**D. Schweppe** Principal, Schweppe Lighting Design / MFA, New York University School of the Arts / BA, St. Lawrence University

An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art and the application of lighting into

interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.

**SE14A** 2 credits \$424 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 7 through August 9

## Retail Store Planning & Design

**Paul Sanchez** Project Manager, Jordan Marsh / BFA, Rhode Island School of Design

This course will offer a broad introduction to retail planning, design and construction, and will concern itself with two forms of retail environments: department stores and specialty stores. The first half of the semester will focus on the department stores, while the second half will focus on specialty stores. Students will become familiar with traditional fixturing and hardware used in basic store layouts, as well as spacial adjacencies and square footages. A series of lectures and a visit to local stores will show the student the role of today's designer in a corporate structure. A semester-long project will take the student through the phases of store design for these two types of retailing. The final project for the course will consist of a presentation of the practical application of design criteria, from conceptual designs to the specifications of materials. This course is designed for students who have developed design skills and who are looking for areas in which to specialize; *it therefore assumes prior background and/or experience in interior design and drafting.*

**SE32** 1 credit \$282 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 5 through August 14







### Contract Drafting I: Basic

**Doug MacElroy** Partner, Clarke-MacElroy Design Associates / The New England School of Art & Design / BA, Union College

This course is designed to familiarize students with the basic equipment and concepts of visualizing interior and architectural space in graphic illustrative terms (i.e. plan, elevation and section). The course content aims to provide students with a working knowledge of the processes used to produce a basic set of drawings necessary in planning and designing interior spaces for commercial or residential structures. A list of materials and an explanation of their use will be given at the first class meeting.

**SE40** 1 credit \$282 tuition  
Ten 3 hour meetings  
Monday 6:00 to 9:00 p.m.  
June 5 through August 14

### Contract Drafting II: Intermediate

**Doug MacElroy** Partner, Clarke-MacElroy Design Associates / The New England School of Art & Design / BA, Union College

A continuation of the studies of *Contract Drafting I: Basic* with an emphasis on increasing sophistication in concepts, techniques and use of tools. In addition to floor plans, elevations and sections, the student will be introduced to production manuals; the problems of electrical, lighting, telephone and furniture requirements; working with typical specifications and finish schedules. *The completion of Contract Drafting I: Basic (E40) or the submission of a portfolio for instructor approval is required for entry to this course.*

**SE41** 1 credit \$282 tuition  
Ten 3 hour meetings  
Wednesday 6:00 to 9:00 p.m.  
June 7 through August 9

### Architectural Rendering I: Freehand Drawing

**Ann Marie Barsness** / Architect, Austin Corporation / MArch, Harvard University / BSME, BA, Boston University

This course is designed to help students with some experience in drawing to develop their skills in rendering interior space. The course will focus on understanding the relationships between two-dimensional drawings, three-dimensional drawings, and the actual space in order to help students to be able to convey their design ideas more clearly. The course will look at different media to convey ideas of space, texture, light and color more clearly and more efficiently. *Some prior drawing experience is required for entry to this course and some experience with perspective would be helpful, but is not required.*

**SE44** 1 credit \$282 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
June 6 through August 15

### Trompe L'Oeil Finishes & Painted Objects

**Linda Brown** MAE, Rhode Island School of Design / Diploma, School of the Museum of Fine Arts

This course will explore the different techniques and mediums for the practical application of trompe l'oeil finishes. Through a combination of lecture, demonstration and student participation the class will learn how to simulate wood, marble, semiprecious stone, and tortoiseshell finishes, and will examine the processes of pickling, mat gilding, stencilling and glazing. Students will learn methods for applying these techniques to objects, furniture, and interior surfaces.

**SE53** 1 credit \$282 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 8 through August 10

	Monday	Tuesday
afternoon		Visual Merchandising
evening	Intro. to Interior Design: Commercial Contract Drafting I: Basic Store Planning & Design	Architectural Rendering I: Freehand Drawing Color for Interior Design History of Furniture I



## Visual Merchandising

**Jennifer Bittner** Principal, Display and Design / BA, Harvard University

This course gives an overview of the field of visual merchandising and teaches principles of design for the display artist. Visual merchandising covers a wide range of retail activities, from window design to interior displays. Indispensable to most retail stores, the display artist promotes merchandise through art and design skills. In this course the student will explore how to apply these skills to all types of merchandise. An understanding of retail business is stressed in order to familiarize the designer with his subject. Finally, the challenges of working in visual merchandising will be addressed to prepare for possible careers in the field.

**SE55** 1 credit \$282 tuition  
Ten 3 hour meetings  
Tuesday 1:00 to 4:00 p.m.  
June 6 through August 15

## Color for Interior Design

**Susanne Csongor** Free-lance Interior Designer / MS, University of Massachusetts / BS, University of New Hampshire

This course will examine the theories and uses of color in interior design. The students' sense of color will be developed through lectures, demonstrations and class exercises. Lectures will examine the basic principles of color: hue, value and chroma; complimentary and analagous colors; simultaneous contrast; after-imaging; Munsell color system; contrasting and harmonious colors. An exploration of how the eye actually perceives color will help students to grasp these color principles and theories. Later students will learn how to systematically develop color schemes for interior spaces. This studio portion of the course will explore a variety of typical color schemes for interior spaces, such as traditional law firms, pro-

gressive restaurants and fashion boutiques. A field trip to several successful interior spaces in the Boston area will help reinforce the concepts of color schemes and color principles.

**SE56** 1 credit \$282 tuition  
Ten 3 hour meetings  
Tuesday 6:00 to 9:00 p.m.  
June 6 through August 15

## Materials for the Interior Designer

**Louminda Torbett** Free-lance Interior Designer / MS, BS University of Tennessee

This course will introduce students of interior design to the wide range of finish materials available for use in commercial

and residential applications. Through lectures and discussions the class will learn the proper use of materials including the ins and outs of specifying and installation. Students will develop their own folio of materials and resource information during the course of the semester. *Materials for the Interior Designer* will focus on hard finishes such as flooring, walls, ceilings and millwork. Materials to be studied include wood, stone, glass, gypsum, paint and other related products. Fabrics and carpeting will also be touched upon. There are no prerequisites for this course.

**SE64** 1 credit \$282 tuition  
Ten 3 hour meetings  
Thursday 6:00 to 9:00 p.m.  
June 8 through August 10



## Wednesday

## Thursday

Intro. to Interior Design:  
Residential  
Lighting I  
Contract Drafting II:  
Intermediate

Materials for the  
Interior Designer  
Trompe L'Oeil Finishes  
History of Furniture II  
Business Orientation  
& Professional Practice



## Business Orientation & Professional Practice

**John Parrillo** President, John G. Parrillo Inc. Architect / MS, Columbia University / BS, Rhode Island School of Design

This course is an introduction to some of the basic business considerations of a design practice and is appropriate for interior designers, architects, and others interested in design practice. The course will focus on the contractual responsibilities and relationships between designer, owner, and contractor. Various AIA (American Institute of Architects) documents and Standard Forms of Agreement will be used as guides to understanding the basic terms, conditions and mutual responsibilities of these parties in design and construction contracts.

**SE81A** 2 credits \$424 tuition  
Ten 3 hour meetings  
Thursday, 6:00 to 9:00 p.m.  
June 8 through August 10

## History of Furniture I

**Marg Dion** Principal, Dion Design Associates / New England School of Art

In this course students will learn to correctly identify furniture styles from 2600 BC to the 19th century AD through a series of slide-lectures and class discussions. Students will study the classic forms of Greece and Rome, Gothic detail of Medieval England, the development of Renaissance Dutch and Flemish design, and follow the natural progression of France's Kings Louis XIV, XV, XVI styles. The semester will finish with the rise and fall of Napoleon's Directoire and Empire periods and a look at French Provincial. The course is designed to help cultivate a taste for period furniture by touching on the political, technological and social factors that influenced furniture and interiors of the day.

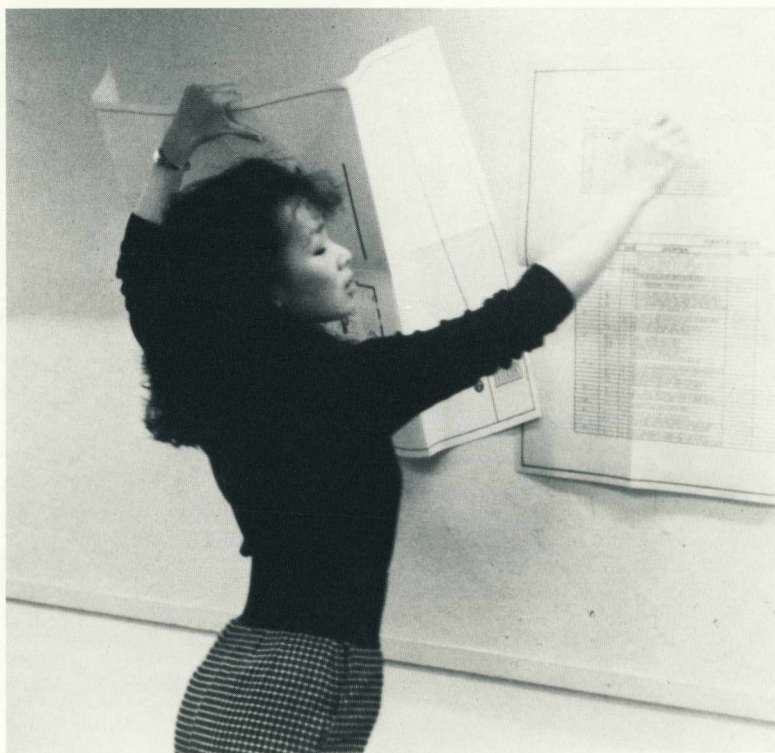
**SE82A** 1.5 credits \$318 tuition  
Ten 2¼ hour meetings  
Tuesday 6:00 to 8:15 p.m.  
June 6 through August 15

## History of Furniture II

**Marg Dion** Principal, Dion Design Associates / New England School of Art

This course focuses on the most popular English and American furniture styles, many of which are so abundant as antiques today that they are an investment alternative to new furniture in both residential and commercial projects. Students will study the styles of Queen Anne, William & Mary, Chippendale, Adam, Hepplewhite, Sheraton, Regency, and Victorian in England and America, continuing through the Arts & Crafts Movement, Art Nouveau and the Bauhaus. Individual works of Robert Adam, Le Corbusier, Indigo Jones, William Kent, William Morris, Eero Saarinen, Gustav Stickley, Michael Thonet and Frank Lloyd Wright will also be highlighted. Since this course is an continuation of *History of Furniture I* (E82) prior furniture-related coursework would be desirable, but is not required.

**SE83A** 1.5 credits \$318 tuition  
Ten 2¼ hour meetings  
Thursday 6:00 to 8:15 p.m.  
June 8 through August 10



# Computer Graphics

## Introduction to Computer Graphics

**Gregory Garvey** Computer Graphics  
Consultant / MS, Massachusetts Institute  
of Technology / MFA, BS University of  
Wisconsin

*Introduction to Computer Graphics* is a course designed to give computer novices hands-on experience with the computer as an art medium. Instruction will take place on both IBM PC compatible and Apple Macintosh computers and students will learn both PC Paint and MacPaint. In addition to computer graphics, students will be given a basic introduction to DOS and Macintosh Finder, basic tools which can be applied to many different computer operations. Each student will have the use of their own individual workstation during both the class time and the following supervised lab. Demonstrations of several popular computer systems used in industry, slide presentations, and video production will give the student a broad knowledge of the nature of computer graphics and its applications, and provide insight into possible avenues for further personal growth with the medium. *Enrollment is limited to 6 persons.*

**SB50A** 1.5 credits \$318 tuition  
One 1½ hour class and one 1½ hour  
supervised lab per week for 10 weeks  
Thursday 9:30 a.m. to 12:30 p.m.  
June 8 through August 10

## Computer Design & Illustration

**Steve Gildea** Computer Graphics  
Coordinator / MFA, University of Illinois /  
BFA, Massachusetts College of Art /  
BA, Colorado University

**Gregory Garvey** Computer Graphics  
Consultant / MS, Massachusetts Institute  
of Technology / MFA, BS, University of  
Wisconsin

Artists and designers interested in getting involved with the computer as a medium will find this hands-on course very beneficial. The first day of class provides the

opportunity to draw and paint with the computer. Thereafter students will learn the basics of computer manipulation including the processes of image storage and reproduction. Toward the creation of computer imagery, functions covered will include: color mixing, airbrushing, pattern creation, video frame capture, tinting, blending, brush creation, geometric shape creation, use of type, and some special effects such as fractals and pixilation. Assignments will be given to encourage the use of the computer as a medium for design, illustration and fine art. Class time will be devoted to the introduction of new material, the critique of homework, the discussion of new problems, and the practice of new commands on the computers. Upon successful completion of the course assignments, student portfolios will include dot matrix printouts as well as photographic prints and slides produced on the School's film recorder. This course will use IBM PC compatible computers equipped with AT&T TARGA 16 graphic adapters which can produce images with up to 32,000 simultaneous colors.

*In addition to class time, persons taking this course should expect to spend approximately 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.*

**SG86** 1.5 credits \$423 tuition  
Ten 3 hour meetings

**Section A:** Garvey  
Tuesday 5:30 to 8:30 p.m.  
June 6 through August 15

**Section B:** Garvey  
Wednesday 1:30 to 4:30 p.m.  
June 7 through August 9

**Section C:** Gildea  
Thursday 1:00 to 4:00 p.m.  
June 8 through August 10



## Basic AutoCAD

**Steve Gildea** Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

*Basic AutoCAD* is a course designed to teach basic computer aided drafting skills. Applicants should be familiar with traditional drafting equipment and capable of producing architectural plans and elevations in order that they may concentrate on learning to successfully manipulate the computer. Through a series of assignments related to architectural drafting the course covers the basics of computer operation, drawing and editing skills, the use of layers, text, dimensioning, scaling, the plotting process and other related skills and concepts. Class sessions will be devoted to covering new material, reviewing homework, going over problems and spending time on the School's computers. By the end of the semester students who have successfully completed the course assignments will have a portfolio of drawings demonstrating basic CAD knowledge and skills. This course will use IBM PC compatible computers running *AutoCAD* software from Autodesk Inc., a well known drafting package used widely in the architecture and design communities. *In addition to class time, persons taking this course will find it necessary to spend approximately 3 to 6 hours per week on the School's computers or comparably equipped computers in order to complete assignments. Enrollment is limited to 6 persons per class section.*

**SE48** 1.5 credits \$423 tuition  
Ten 3 hour meetings

**Section A:** Tuesday 1:00 to 4:00 p.m.  
June 6 through August 15

**Section B:** Tuesday 6:00 to 9:00 p.m.  
June 6 through August 15

## Introduction to Desktop Publishing

**Gregory Garvey** Computer Graphics Consultant / MS, Massachusetts Institute of Technology / MFA, BS, University of Wisconsin

**Jean Hammond** Free-lance Graphic Designer / Co-Chairperson, Department of Graphic Design / The New England School of Art & Design / MEd, BS, Framingham State College

This course is intended to serve as an introduction to the use of page make-up software, word processing, and simple paint graphics. PageMaker by Aldus, Word 3.0, PC Paint and MacPaint will be used on IBM PC compatible and Apple Macintosh computers. In the first half of the course students will master basic and intermediate skills in PageMaker software and will be given short tutorials on Word 3.0 for word processing, and PC Paint or MacPaint for graphics generation. Each class will include time for students to use the computers and software on a tutorial basis, receiving individual attention from the instructor. Students will also be assigned computer time outside of class in order to complete assigned problems. During the second half of the course students will work on more complex techniques and commands, designing and producing several documents. *In addition to class time, persons taking this course should expect to spend 2 or 3 hours per week on the School's computers or comparably equipped computers. Enrollment will be limited to 6 persons per class section.*

**SG15** 1.5 credits \$423 tuition  
Ten 3 hour meetings (Sections A, B and C) or Eight 3¾ hour meetings (Section D)

**Section A:** Garvey  
Wednesday 5:30 to 8:30 p.m.  
June 7 through August 9

**Section B:** Garvey  
Thursday 1:30 to 4:30 p.m.  
June 8 through August 10

**Section C:** Garvey  
Thursday 5:30 to 8:30 p.m.  
June 8 through August 10

**Section D:** Hammond  
Tuesday 8:15 a.m. to 12:15 p.m.  
June 6 through August 8  
(Please Note: Section D will not meet on July 11)

## Introduction to Computerized Typesetting

**Jesse Carter** Typographer, Allison Associates

This course will provide an in-depth introduction to the practical use, operation and application of computerized typesetting equipment (the School's Compugraphic PowerView 10/MCS 8000 system). Hands-on time will form an integral part of the course and students will execute actual composition exercises throughout the course. In addition, to covering typesetting functions the course will include lessons in computerized editing and file management. Basic typesetting terminology, conventional rules of typography, and type-face classification will also be discussed. The course is designed for a wide range of students, from beginners to students studying typography, to working professional designers. Tuition costs include processing chemicals, typesetting paper and use of the equipment. *Enrollment is limited to six persons.*

**SG14** 2 credits \$564 tuition  
Two 3 hr. meetings per week for 8 weeks  
Monday and Wednesday Noon to 3:00 p.m.  
June 5 through July 31

	Monday	Tuesday
morning		Introduction to Desktop Publishing (D)
afternoon	Introduction to Computerized Typesetting	Basic AutoCAD (A)
evening		Computer Design & Illustration (A) Basic AutoCAD (B)

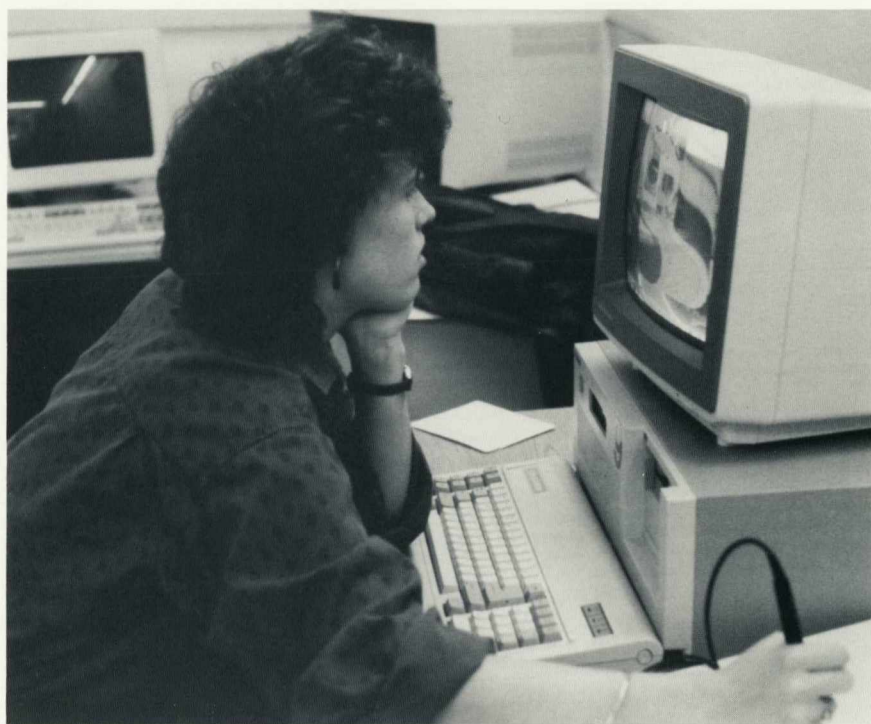


## Computer Graphics for Business

**Gregory Garvey** Computer Graphics Consultant / MS, Massachusetts Institute of Technology / MFA, BS, University of Wisconsin

This course will introduce students to computer graphics applications in business and corporate communications, generating presentation slides and hard copy. The course will focus on the use of the Autografix 200A workstation, a turnkey computer graphics system designed to generate high resolution slides. Autografix version 7.0 software will be used. In addition, the course will include a brief introduction to AGX AV, an Autografix software product which runs on IBM PC compatible computers and is intended for use in creating graphics for business communications. In addition to weekly homework assignments, students will be assigned a semester-long project to develop a corporate identity presentation using the basic slide types: work, pie, bar, line, tabular, custom, and scanned images. *In addition to class time persons taking this course will find it necessary to spend approximately 3 hours per week on the Autografix 200 A system in order to complete assignments. Completion of Computer Design & Illustration (G86) or similar experience with computer 'paint' systems is required for entry to this course. Enrollment will be limited to 6 persons.*

**SG88** 1.5 credits \$423 tuition  
Ten 3 hour meetings  
Wednesday 9:30 a.m. to 12:30 p.m.  
June 7 through August 9



## Computer Animation / Advanced AutoCAD

**Steve Gildea** Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

*Computer Animation / Advanced AutoCAD* is a course designed to introduce the student to the basics of computer graphics presentation, 3-D modeling, and computer animation. Truevision Image Processing Software and Carousel Presentation Software will be used to create slide presentations on IBM PC compatible computers. Cycle animation and interactive computer animation techniques will be explored using the Amiga computer. Most importantly, 3D wire-frame images constructed using AutoCAD software and animated using AutoShade and AutoFlix

software will give the student a solid foundation in the animation techniques used by the broadcast industry. Assignments will be recorded on videotape with accompanying soundtracks. Student portfolios will be output to VHS format videocassettes. *In addition to class time persons taking this course should expect to spend 3 to 6 hours per week on the School's computers in order to complete course assignments. Completion of Computer Design & Illustration (G86) and Basic AutoCAD (E48), or similar experience with computer 'paint' and CAD programs is required for entry to this course. Enrollment will be limited to 6 persons.*

**SG87** 1.5 credits \$423 tuition  
Ten 3 hour meetings  
Thursday 9:00 a.m. to 12:00 Noon  
June 8 through August 10

### Wednesday

Computer Graphics  
for Business

Introduction to  
Computerized Typesetting  
Computer Design  
& Illustration (B)

Introduction to  
Desktop Publishing (A)

### Thursday

Introduction to  
Computer Graphics  
Advanced AutoCAD /  
Computer Animation

Introduction to  
Desktop Publishing (B)  
Computer Design  
& Illustration (C)

Introduction to  
Desktop Publishing (C)



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# Intensives

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## Basic AutoCAD Intensive

**Steve Gildea** Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

An intensive, 4-week version of *Basic AutoCAD* (SE48 above), this course covers the same material, involves the same amount of class time (30 hours) and outside-of-class computer availability (30 hours minimum) as the 10-week course. *Persons taking this course should expect to spend 6 to 8 hours per week on the School's computers or comparably equipped computers.*

**IE48** 1.5 credits \$423 tuition  
Eight 3¾ hour meetings  
Tues. & Thurs. 8:15 a.m. to 12:00 noon  
May 9 through June 1

## Desktop Publishing Intensive

**Gregory Garvey** Computer Graphics Consultant / MS, Massachusetts Institute of Technology / MFA, BS, University of Wisconsin

An intensive, 4-week version of *Introduction to Desktop Publishing* (SG15 above), this course covers the same material, involves the same amount of class time (30 hours) and outside-of-class computer availability (30 hours minimum) as the 10-week course. *Persons taking this course should expect to spend 6 to 8 hours per week on the School's computers or comparably equipped computers.*

**IG15** 1.5 credits \$423 tuition  
Eight 3¾ hour meetings  
**Section A:** Mon. & Wed. 8:30 a.m. to 12:15 p.m. May 8 through June 5  
**Section B:** Mon. & Wed. 1:15 to 5:00 p.m. May 8 through June 5

## Computer Design & Illustration Intensive

**Steve Gildea** Computer Graphics Coordinator / MFA, University of Illinois / BFA, Massachusetts College of Art / BA, Colorado University

An intensive, 4-week version of *Computer Design and Illustration* (SG86 above), this course covers the same material, involves the same amount of class time (30 hours) and outside-of-class computer availability (30 hours minimum) as the 10-week course. *Persons taking this course should expect to spend 6 to 8 hours per week on the School's computers or comparably equipped computers.*

**IG86** 1.5 credits \$423 tuition  
Eight 3¾ hour meetings  
Tues. & Thurs. 12:30 to 4:15 p.m.  
May 9 through June 1



28 Newbury Street  
Boston, Massachusetts 02116  
Telephone: (617) 536-0383

## Adjunct Program Application Form

### Personal

Last Name \_\_\_\_\_ First Name \_\_\_\_\_  
Middle Initial \_\_\_\_\_ Social Security Number \_\_\_\_\_  
Number and Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_  
Home Telephone (\_\_\_\_) \_\_\_\_\_ Business Telephone (\_\_\_\_) \_\_\_\_\_  
Birth Date \_\_\_\_\_ Male \_\_\_\_\_ Female \_\_\_\_\_  
Occupation \_\_\_\_\_ Employer \_\_\_\_\_

### Ethnic Origin

The School requests this information in order to comply with Federal Government reporting requirements.

- ☐ Non-Resident Alien    ☐ Black, Non-Hispanic    ☐ White, Non-Hispanic    ☐ American Indian/  
Alaskan Native  
☐ Hispanic    ☐ Asian/Pacific Islander    ☐ Choose not to report    ☐ Other

### Education

Name of High School \_\_\_\_\_ Date Graduated \_\_\_\_\_  
Post-Secondary School(s) Attended \_\_\_\_\_  
Dates Attended \_\_\_\_\_ Major \_\_\_\_\_ Credits / Degree Earned \_\_\_\_\_  
Have you previously attended NESAD? \_\_\_\_\_ When? \_\_\_\_\_

### Courses

Please list below the course or courses for which you are applying.  
Include course titles, codes, credits and sections (where applicable)  
as they appear in the catalogue.

Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____
Title _____	Code _____	Credits _____	Section _____

#### Please Note:

Applicants must follow the procedures detailed in  
this catalogue under *Registration Information*.  
Applicants may not register for courses until all  
required procedures have been completed.

#### Please return this Application Form to:

Director of Admissions  
The New England School of Art & Design  
28 Newbury Street  
Boston, Massachusetts 02116

#### For Office Use Only

Application Received \_\_\_\_\_  
Scheduled Appointment \_\_\_\_\_

# Summer 1989



THE  
NEW ENGLAND  
SCHOOL OF ART  
& DESIGN

28 Newbury Street  
Boston, Massachusetts 02116

**Adjunct Program**

**Summer**

**Division**

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Address Correction Requested

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